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PARIS SKETCHES.

November 20, 1899.

The cold days of autumn have brought back to Paris from various country haunts the majority of the artists, and their studios are enriched by many interesting sketches, snatches of nature in her summer moods. A number of these studies will serve as notes for the new Salon pictures, which must be completed early in March. From all indications it would seem that the exhibition of paintings in 1900 will far surpass in excellence any that have yet taken place.

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In making a tour of the various establishments which deal in fine paintings, the predominance of "old masters" is very noticeable. The Dutch and early Flemish schools are in favor at the present time, and are represented by many really excellent examples, chiefly portraits of men and women in the quaint costumes of past generations.

Several of these interesting pictures have been purchased in European galleries.

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Mr. Whistler has recently returned to the city after a few months of absence spent in a small coast village near Dieppe. He brings back with him a number of studies of the sea, painted as it surely has never before: the waves fairly gleam out of the moist atmosphere, and seem to move with the restless, eternal motion of the tide. Each canvas is a poem, demonstrating in its complete beauty a favorite maxim of the master of color harmony: that a work, however unimportant it may be, is always worthy of one's best effort.

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New York will shortly have a masterpiece added to one of its private collections of pictures: a magnificent "altar-piece" by Rubens, representing the "Holy Family," with St. Francis adoring the Infant. This has recently been purchased by an American for the sum of \$60,000. There is not on this large canvas one single trace of any but the great painter's own handiwork, and it bears also what is somewhat exceptional in paintings by Rubens, an air of purity and refinement in every detail.

The fortunate possessor of this superb canvas is to be congratulated upon having secured a veritable *chef-d'œuvre*.

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A young English girl, whose work is attracting a great deal of attention in the Parisian world of art, is Miss Inez Bate, "apprentice" to Mr. Whistler.

Having bound herself, in the manner of an artist's apprentice of the old times, during a specified term of years, neither to exhibit or sell her paintings without the master's knowledge and consent, Miss Bate's work is comparatively little known outside of artistic circles; it is, however, marvelously strong, poetical and faithful in its interpretation of nature.

This talented girl is, in her own opinion, only a student, as yet; but her "studies" attest that she is an artist of rare ability. Those who are so fortunate as to have seen Miss Bate's work, agree that her future promises to be a brilliant one; indeed, by many she is considered the coming woman painter of her day.

The American Woman's Art Association of Paris will hold its annual exhibition, during the week beginning on the ninth of December, at the Student's Club for American Girls.

Works of art in any medium, sculpture and designs, by American women residing in Paris, will be accepted.

As Miss Elizabeth Nourse is president of the association, and there are many strong painters among the eligible ones, the exhibition will no doubt be an interesting collection of works by our country-women.

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It is, as yet, a little early for exhibitions, and few of any importance have taken place in the picture-world this autumn. There is at present a collection of works by American men students to be seen at the rooms of the "American Art Association of Paris." This exhibition consists of about fifty pictures, the majority being landscapes.

Mr. Henry L. Hubbell shows a canvas which is certainly unusual in composition: it represents a bit of the city in the distance, framed by two arches of a bridge in the immediate foreground. A street scene, in Barbazon flooded with the soft greys of early twilight, is by Mr. E. Dufner, and a landscape, bearing the signature of George Leonard, has just a suggestion of a Corot sketch in its treatment.

Mr. Clark Voorhess has a striking little study of a country house,

white and brilliant with sunlight and the green of its surroundings, while in absolute contrast to this is Mr. Dougherty's small painting of boats and water, low in tone and full of misty atmosphere.

Among the figure subjects a tiny canvas represents a group of young girls at first communion; it is remarkable what an amount of detail Mr. Albert Humphreys has introduced into so small a space, and yet retained the effect of extreme simplicity.

In the small collection of black and white studies, Mr. Reginald Ward has an exceedingly clever pencil sketch of a girl, and the three etchings by George C. Aid are charming. As a whole, the exhibition is a fairly representative one, and, from an American point of view, extremely interesting.

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Among the almost innumerable private studios of Paris, few are more interesting than that of Mademoiselle Sigrid Bölling, a Norwegian painter whose works rival in strength those of her artist countrymen. Mademoiselle Bölling is a sister of Mr. Nansen, and the same temperament which makes possible his dangerous expeditions gives to the artist her ability to interpret nature in a manner at the same time daring and true. The walls of her studio are covered with paintings of her native north-land, a large canvas, representing a glacier, being, perhaps, the most remarkable of them all: the vast expanse of ice, sweeping in solid waves down the mountain-side, becomes the source of a clear stream which washes its base, while the smiling verdure of the surrounding landscape, speaks of the brief summer season in the northern countries.

Whether in portraying the peasant life or the picturesque scenes of her native land, Mademoiselle Bölling paints with the hearty frankness and clear, strong coloring, so characteristic of the Norwegian school.

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There is a great deal of curiosity among the artistic circles in regard to the American artists residing in Paris and the coming exposition. The question is: Who will exhibit works in the American section, and who will prefer to be classed among the French painters? It seems that this question, which has been a matter of some debate, is soon to be answered in cold facts, not in words, but deeds; for, having once made his choice, the artist will have to abide by his decision.

A unique gallery is being built for Mr. Edward Brandus of New York by the famous architect, Paul Leroy, at 16 Rue de la Paix. The front elevation plan, which I have seen, augurs a striking and pleasing exterior. It will be a noted addition to our Parisian art-shops.

BLANCHE DOUGAN COLE.

The decease is announced of M. E. Yan Dargent, the celebrated landscape painter. Born at Saint Servais, in Finistère, in 1824, he began his career at the Salon in 1851 with two canvases, "Le Retour" and "Les Baigneuses," and he exhibited from that time a series of views of Breton scenery (chiefly coast scenery) and of pictures drawn from Breton legends. He also exhibited a number of mural paintings in the Cathedral of Quimper. He was rewarded with the Legion of Honor in 1877. For many years past he had lived near Saint Pol de Léon.

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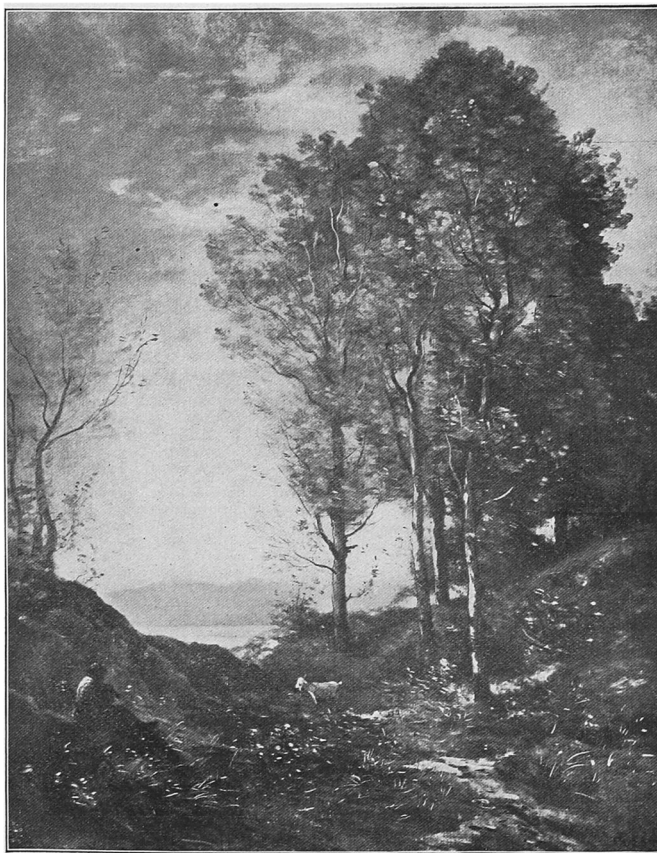
The French journals announce the death on the 7th inst., at Fagnon, in the Ardennes, where he was born on the 31st of March, 1840, of that highly distinguished sculptor, M. Aristide Croisy, whose beautiful and original group of two infants sleeping, called "Le Nid," is one of the ornaments of the Luxembourg. M. Croisy was a pupil of Toussaint and Gurney; in 1863 he won the Second Prix de Rome, and for many years was a nearly constant contributor to the Salon. The best of his works, besides "Le Nid," are "La Prière d'Abel," "Psyché," "Paola Malatesta et Françoise de Rimini," "Le Moissonneur," "L'Architecture" (for the interior of the Louvre), "Mercure," now in the Jardin du Palais Royal; "Méhul," for Givet; "Le General Chanzy," for Nouart, repeated for Beaugency; "A la Mémoire des Soldats morts pour la Patrie" (Salon, 1895); "L'Armée de la Loire," for which he had a First Medal for Sculpture in the Salon of 1895; and a great number of busts of modern worthies. M. Croisy received the Legion of Honor in 1885.—The French sculptor Charles Romain Capellaro, who was born in 1826, and who obtained medals in the Salons of 1863, 1865, and 1866, has also died.

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Mr. Nathaniel Everett Green, a well-known landscape and subject painter and teacher of drawing, died, aged seventy-six, at St. Albans, on the 11th of November. He was a Fellow of the Astronomical Society. He was educated at the Royal Academy, and had been since 1854 a frequent exhibitor in Trafalgar Square, Suffolk Street, and with the New Watercolor Society.

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The pictures belonging to the Baroness Hirsch will constitute the most important of the spring sales at the Galerie Georges Petit in the Rue de Séze, Paris. They will be on exhibition early in February, and they include many important works of the Flemish and French schools. The celebrated portrait of the Duchess of Buckingham by Van Dyck, two very fine Hobbemas, an important Rembrandt and notable examples of all the historic names in Flemish art give promise of a sale of quite unusual interest.



J. B. C. COROT.
MATIN AU BORD DU LAC GENEVA.
32 x 26.

The matter of decoration in public school buildings is now spreading abroad. M. Georges Leygues, Minister of Public Instruction and Fine Arts in France, has taken up this subject, and it is his intention to decorate the bare walls of the school-houses in France in an appropriate manner. Three series of pictures in the form of posters will be distributed among the schools that present the best kept appearance. The first will consist of landscapes in various parts of France, the second of men who have contributed in any way to the greatness of the country, the third of cathedrals, churches and notable buildings. For the "great men series" some known artists, such as Detaille and Jean Paul Laurens, have been employed.

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A Brussels newspaper of recent date contains the following: A rare windfall has befallen the city of Liège. The burgomaster, M. Léo Gérard, has been notified by M. Forgeur, a lawyer, at the instance of a person who desires to remain unknown, that a collection of paintings, of which many are of great value, has been placed at his disposal. It contains, among others, a Corot and examples from Felicien Rops, Claude Monet and Raffaelli. An entire gallery in the new museum has been reserved for this collection.

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The Paris art publication *Le Moniteur des Arts* has changed into a more ambitious form under the title *Revue d'Art*. The last number

received contains a sketch of the sculptor, J. Dalou, whose latest work, "The Triumph of the Republic," furnishes some of the half-tone illustrations.

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The interest of the German Emperor in art matters is demonstrated in a quite practical manner. Sculptors often find a costly tax laid upon them, while executing equestrian statues, to procure good models for their equine studies. The German sculptors have now received permission to use for these purposes the chargers in the imperial stables, which are, if necessary, brought to the studios.

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The winter exhibition at the Royal Academy will consist entirely of works by Van Dyck.

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Another image shattered! Iconoclasm run wild! It is now reported that the famous Sistine Madonna in the Dresden Gallery is not an original by Raphael at all, but a copy made by an inferior hand. Dr. Ludwig Jelinek, whose name otherwise would have been buried in oblivion, makes this startling announcement. Since Morelli discredited many of the masterpieces in various European galleries there have been various experts making bids to be clothed with this great scholar's mantle. So it was announced that of the seven Louvre Velasquez but two are genuine. Assertions are easily made, but need not always be accepted.